Vol. 19, no 34
December 24th, 1927

To You .... The Merriest of Christmases and Most Prosperous of New Years

For twelve years, I have had the privilege of wishing the motion picture exhibitors of America a Merry Christmas and a Prosperous New Year.

And each succeeding year, these wishes have been realized with increasing fullness. Year after year, the Christmas Season has brought our industry to the close of an epoch of new progress and new prosperity. So glowing have been the fade-outs of Old Years, that high hopes for the New have been far removed from the usual holiday platitudes, and anticipations of things better and finer have been cherished as certainties.

Nineteen hundred and twenty-seven has been a year without parallel for exhibitors and producers alike. The Merriness of our Christmas is assured; for it comes at the end of a twelvemonth of unprecedented progress. We enter into the Yuletide Season with a sense of having brought motion pictures nearer to that goal which we never shall acknowledge having reached. And, with the promise of a past so unique in its achievement, we move on into 1928, knowing that the industry will conquer new kingdoms and wishing each other a full share in the treasures to be won.

F. W. Hammons

President.

Lupino Lane Comedies
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IN CANADA

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¶ Not only big Paramount specials like "Underworld," "Way of all Flesh," "Chang," "Beau Geste," "Metropolis," "Firemen, Save My Child," etc. But exceptional star pictures (like those listed below) week after week. ¶ Make Paramount's 100% Program stand head and shoulders above the field. Nothing to it this year but Paramount—*pass the good word along!*

CLARA BOW *in*
"HULA"
"GET YOUR MAN"

BEBE DANIELS *in*
"SWIM GIRL SWIM"
"SHE'S A SHEIK"

THOMAS MEIGHAN *in*
"WE'RE ALL GAMBLERS"
"THE CITY GONE WILD"

ESTHER RALSTON *in*
"FIGURES DON'T LIE"
"THE SPOTLIGHT"

RICHARD DIX *in*
"SHANGHAI BOUND"
"THE GAY DEFENDER"

ADOLPHE MENJOU *in*
"SERVICE FOR LADIES"
"A GENTLEMAN OF PARIS"

FLORENCE VIDOR *in*
"ONE WOMAN TO ANOTHER"
"HONEYMOON HATE"

DOUGLAS MACLEAN
in
"SOFT CUSHIONS"

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The Right Honourable Stanley Baldwin, British Premier, and party come on Diamond Jubilee tour of the Dominion.

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The Nova Scotia Region made famous by the poetic legend recorded by Longfellow.

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Associated Screen News Limited

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Exhibitors should bear in mind the fact that the Film Board Secretary is also Secretary of the Joint Board of Arbitration for that territory and is thus at the service of both the Exhibitors and Distributors.

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Merry Christmas,
Gus Sun's
Booking Exchange,
Tivoli Theatre Bldg.,
Toronto,
Call us for
Vaudeville
And
Entertainment.
We serve to please
And are pleased to serve.

SOL BERNS.

May I take this means to--
Extend to you at this time--
The Compliments of the Season!
Regal Films, Toronto, Canada is my
Official Headquarters--Best regards

Jack Fuld.

To give Advertising
The distinctive flair,
And for the Exhibitor
Who cares
To sell the wares
He has as features,
Call Ben Cronk.
Merry Christmas
And a Happy New Year.

BEN CRONK

A Merry Christmas

and

A Happy New Year

To All of Us

Is the Wish of a Friend

The Folly of Fools!

(No. 561.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.)

ARE SOME EXHIBITORS FOOLS?

MY ENTIRE CAREER HAS BEEN BUILT ON THE BELIEF THAT EXHIBITORS are intelligent business men, desiring sound merchandise, delivered to them on a legitimate merchandising basis

I'VE NEVER HAD MY CONFIDENCE SHAKEN. UNTIL NOW.

EVERY NOW AND THEN ONE OF MY ASSOCIATES COMES TO ME with a clipping showing that some exhibitor has foisted on his patrons a print of the old junk "Uncle Tom's Cabin."

ALL OF WHICH WOULD INDICATE THAT AT LEAST SOME—"SOME" I said—SOME EXHIBITORS *ARE* FOOLS!

HOW UNDER THE SUN ANY MAN WITH A SINGLE DIME INVESTED in the brick and mortar of a theater or even a store room could tamper with that investment by showing one of these prints is beyond me!

THIRTEEN AND FOURTEEN YEARS OLD THEY ARE! THINK OF IT! And think of the agony of having to sit through one of these pictures yourself, let alone having the infernal gall—or idiocy—to collect money from the public for the crime!

WHY IT IS ONLY TWO MONTHS AGO THAT ONE EXHIBITOR WRITing in the Reports Department of Exhibitors Herald about one of these old prints said:

"DON'T SHOW THIS PIECE OF JUNK IF YOU WANT TO KEEP YOUR HOUSE OPEN!"

TOO BAD HE LEARNED IT *AFTER* THE DAMAGE.

TOO BAD SOME OTHER EXHIBITORS ARE ONLY LEARNING IT *AFTER* they slink down the alley to dodge their wrathy patrons.

BUT MAYBE IT ISN'T TOO BAD.

"NOBODY IS TWICE A FOOL," SAYS THE OLD PROVERB. AT LEAST these fellows have learned their lesson And others, too, may profit by the warning.

MEANWHILE UNIVERSAL'S *NINETEEN-TWENTY-SEVEN PRODUCTION.* of "Uncle Tom's Cabin"—staged at a cost of close to two million—hailed by the critics—sensationally successful on Broadway—such a masterpiece will not be hurt by junk prints of old pictures, but the exhibitors who run such junk surely must suffer!

MY INVESTMENT IS IN THE AMERICAN PUBLIC. PRETTY SOLID security.

WORLD'S BIGGEST Theatres book

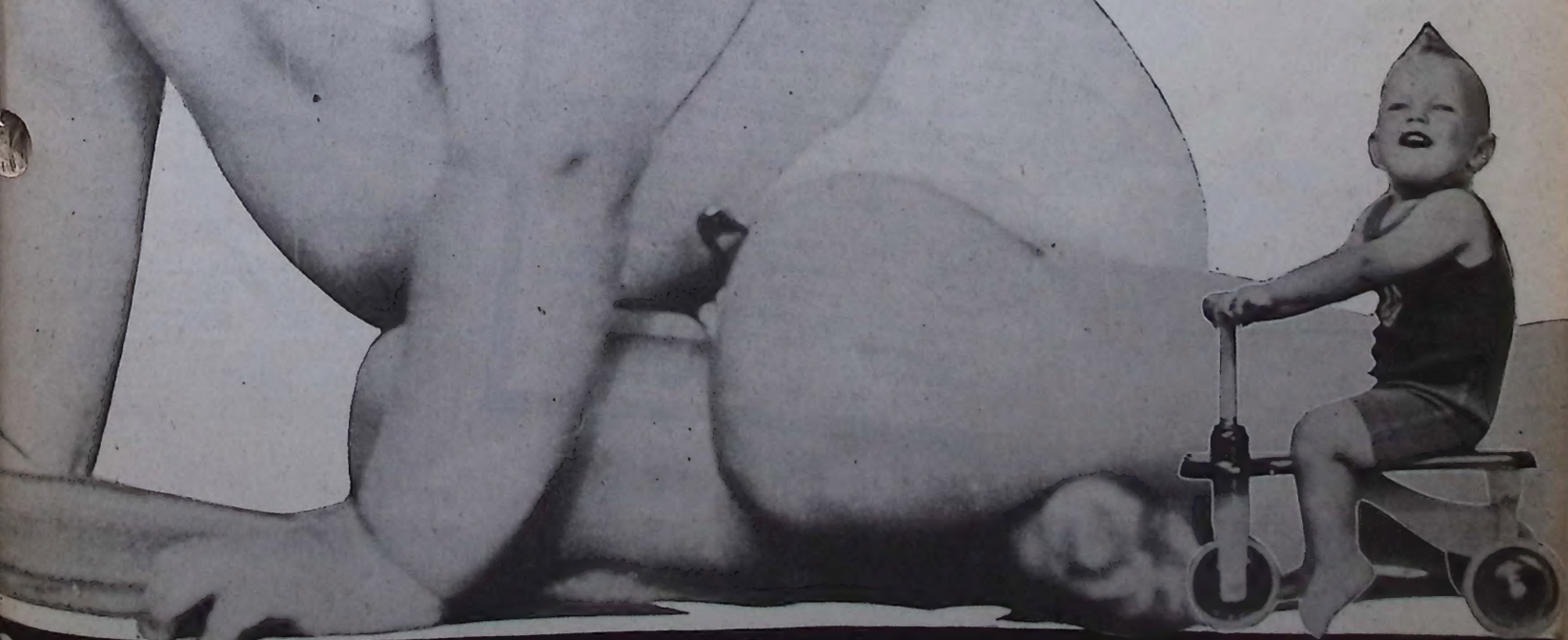
Snookums appears only in "The Newlyweds and Their Baby" Comedies made from George McManus' famous newspaper comics of the same name.

STERN BROTHERS Comedies!

We've already told you of the Roxy—Capitol Theatre, New York—Loew Circuit bookings of Stern Bros. Comedies—now

PARAMOUNT'S METROPOLITAN
—largest and finest theatre west of the Mississippi books
SNOOKUM'S CHRISTMAS PARTY

THESE BOOKINGS tell the whole story as to Who's Who in Short Subjects!



Universal Shorts *are* BIG MONEY Shorts

PUBLIC ACCLAIMS TIFFANY-

WILD

The Picture the World

Praise from the Greatest of Showmen

ROXY

Under Personal Direction of S.L.ROTHAFEL (Roxy)

ROXY THEATRES CORPORATION

133 WEST 50TH STREET

NEW YORK

Tiffany Productions,
1542 Broadway,
New York, N.Y.

Dec. 6th, 1927.

Gentlemen:

"WILD GEESE" has played here and was very nicely received.

It is a picture that patrons will remember long after they leave the theatre and I congratulate you upon being its producers and distributors.

Cordially,

S. L. Rothafel

From an Enthusiastic Author

New York City
November 20, 1927.

Tiffany-Stahl Productions, Inc.

I have just seen Tiffany's portrayal of "Wild Geese" and am losing no opportunity to express my pleasure in viewing the picture.

It is exceptionally clean cut and follows the story with a faithfulness quite unexpected. The characterizations of Belle Bennett as Amelia Gare, and Eve Sothern as Judith, are perfect. Russell Simpson makes a thoroughly hateful Caleb, while Donald Keith is as thoroughly lovable in the role of "Sven Sandbo."

Sincerely yours,

Martha Osborne

WESTERN UNION

1927 DEC 2 PM 9 24

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E J SMITH.SALESMANAGER TIFFANY STAHL PRODUCTIONS INC.

1540 BROADWAY NEWYORK NY.

WE HAVE JUST FINISHED CHECKING UP THE BUSINESS DONE BY WILD GEESE AT OUR DELUXE THEATRES THE GRANADA SEATING FORTY FIVE HUNDRED AND THE MARBRO SEATING FIVE THOUSAND AND WANT YOU TO KNOW THAT THIS PICTURE BROKE ALL HOUSE RECORDS AT BOTH THEATRES STOP WE ATTRIBUTE THESE BOX OFFICE RESULTS TO ONLY ONE THING THE PICTURE ITSELF WILD GEESE THROUGH THE INTEREST CREATED BY THE LARGE SALE OF THIS PRIZE WINNING NOVEL STOP TIFFANY STAHL IS TO BE CONGRATULATED ON PRODUCING THIS WONDERFUL PICTURE ALONG WITH LIVING UP TO THE EARLY PREDICTIONS MADE CONCERNING YOUR COMPANY STOP AGAIN WE SAY CONGRATULATIONS

M S MARKS MARKS BROTHERS THEATRES INC.

TIFFANY-STAHL PRODUCTIONS IN
The Better Entertainment

BROKE ALL HOUSE RECORDS AT THE "GRANADA" AND "MARBRO" THEATRES, CHICAGO — EXCEEDED BOX-OFFICE RECORD OF "WHAT PRICE GLORY" PLAYED PREVIOUS WEEK.

TIFFANY-STAHL PRODUCTIONS, INC.

M.H. HOFFMAN, VICE PRES.

1540 BROADWAY NEW YORK CITY

STAHL'S GREAT SCREEN DRAMA

GEESE

Has Been Waiting For

AT THE "ROXY" IN NEW YORK

AT THE MARKS BROS. "GRANADA" CHICAGO

"STANDING ROOM ONLY" AT THE MARKS BROS. "MARBRO" CHICAGO

TIFFANY-STAHL PRODUCTIONS INC
The Better Entertainment

THE PRESS AGREES WITH THE PUBLIC THAT "WILD GEESE" IS A GREAT PICTURE

"Wild Geese" is far above the average. Furthermore the acting is excellent.—*New York Sun.*

"An exceedingly worthy Tiffany-Stahl production. High class picture fare."
—*New York Daily News.*

"Film to be remembered. A film that you will remember long after the numberless 'box office bets' are forgotten."—*New York American.*

"Do not miss 'Wild Geese.' It holds a lure all its own."—*N. Y. Herald Tribune.*

"Considerably above the standard of recent films at the Roxy Theatre—well acted by a Tiffany-Stahl cast."—*N. Y. Graphic.*

"Transmuted to the screen, 'Wild Geese' is almost as gripping as the authoress' word-painting. Tiffany-Stahl emerge creditably."—*Variety.*

"This film reveals a great deal of studious care in its production."—*N. Y. Times.*

"Tiffany-Stahl has quite a flawless gem here on which exhibitors throughout the country will cash in."—*Daily Review.*

"'Wild Geese' is well-worth seeing."
—*Chicago Evening Post.*

"'Wild Geese' is a solemn and enthralling film. Vigorous, moving and as a photoplay—novel and distinctive."—*Chicago Journal.*

"'Wild Geese' splendid filming of novel. It is one splendid film."—*Chicago Tribune.*

"Fine story, acting and direction. A remarkable movie."—*Chicago American.*

"Will hold audiences spellbound."
—*Screen Opinions.*

"'Wild Geese' will feather your nest."
—*Moving Picture World.*

"'Wild Geese' a passionate and forceful picture of a living American theme."
—*Portland (Me) Press Herald.*

"'Wild Geese' is excellently done."
—*Brooklyn (N.Y.) Standard Union.*

"It is an unusual picture. It may be chalked as this year's best."
—*Bridgeport (Conn.) Times Star.*

A BOOK READ BY OVER 3,000,000 PEOPLE ---- RAN SERIALLY IN "THE PICTORIAL REVIEW" - 8 EDITIONS PRINTED OF NOVEL

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RAY LEWIS
Editor and Managing Director
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President

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Let Us Have Peace

ANALYZED from a pure picture standpoint, "The Battle of The Somme" is unquestionably a great War film, with its sequences carefully built up from the official War records in the Imperial Army Museum.

"The Battle of The Somme" has not been produced, I presume, as entertainment, but as a motion picture document of War facts; and as such an instrument it is faithful to its purpose.

I have witnessed a great number of England's War films. I think for excellent photography and realism, this feature may be credited to be England's best, but is this the aim of England's producers, War films, which cannot help but keep alive the spirit of War, impregnating the mind of young and old, with a principle of blood?

English producers and distributors in this country have stated that it is only England's War films which prove profitable at the box-offices. Let us endeavor to analyze the reason thereof.

War films, taken from official war records, need no imagination to build up their theme, they are actual presentations of that which has occurred; and the truth is always acceptable, that is a fidelity to fact, proves popular with the public, which easily detects that which rings untrue in story material.

War films are promoted with all that the War supporters can give to them morally and financially, while they are being produced, assembled, released in England and sent throughout the British Empire.

The whole machinery of War is set into action to draw the attention of the public to War films. An endless chain of organizations, newspapers, combine their forces and co-operate for this purpose, and this accounts for their value at the box-office, for no one, even the wildest War enthusiast can claim that it is entertainment to see our men drowning in mud, staggering while blinded through shot and shell, in the darkness of the night, through rain and lightning, through No Man's Land with its sweep of graves, to be numbered among the missing; and then in the early morning hour to be discovered and reported as dead. Who is so degenerate emotionally to be thrilled at such human suffering?

Who can say that they get a thrill of pleasure on beholding men bayoneted, and others walking over the dead body of some woman's husband, her beloved, or her child?

A theatre, especially a motion picture theatre with its appeal to the Masses, should be an institution of recreation, of entertainment; and I claim that War films are simply War records and that they have no place in our motion picture theatres.

Used as a background, the War may furnish colorful dramatic material, but as a record of War, a presentation of War solely, there are other institutions in which they should be shown ,to attract that patronage which delights in witnessing Man's Inhumanity to Man.

We have a Film Quota Bill in England which will force the presentation of 7½ percent. British pictures upon the screens of Great Britain. England will expect its Commonwealth of Nations to do its duty towards this quota with its increasing percentages.

Is England going to be a Symbol of War for its Empire, or is England going to spread the Gospel of Peace?

If England is going to build up a British Empire of Motion Pictures through War propaganda, then it would be much better for England and her Empire, for the world, that England remains out of the Industry of motion pictures. What the world needs is peace propaganda!

The people of the world who are civilized at heart, desire peace. Since the Armistice there has been no peace, "War and rumours of War." What is England and her Empire doing to keep peace between the nations? Let us see this in her English productions.

I have heard Englishmen refer to England as the "Policeman of Europe." I have believed England to be a Guardian Angel who waves an olive branch when belligerent nations rush at each other with a sword.

It appears that every other English-made picture only

(Continued on Page 16)

The Armistice

Behold
A winged creature,
Snowy-white,
Through breaking Clouds
Of War descends.

It is the Holy Ghost,
Embodied in the Form of Dove,
The Breath that gives it Life
The Breath of Love.

Peace leaves the Ark of Heaven,
And finding Earth
Dry from the Flood of Blood,
Calls to the Living Man
To take dominion.

Now God be praised
That we can join the gay,
Or with the devout ones
Kneel down and pray;
We played our part
In this War-Play,
We took our cue
From Honour's Prompter,
Act one, Act two,
Act three, Act four,
Each act a year
Until the Tragedy of War
Was o'er—

This is The Day
For which we sacrificed
Upon the crosses
Lining Flanders' Field
A World of Saviours;
This is the Day
Our Dead shall all arise
Victorious Sons of God
In Paradise.

RAY LEWIS, 1918.

Let Us Have Peace

(Continued from Page 15)

receives a luke-warm reception; and that the Powers behind War films do not function to make profitable other than War films, released in Canada at any rate. Certainly England cannot expect that other nations will present her official War records on their screens as entertainment, and if England is not interested in securing a world market for her motion pictures, what is her motive in securing the control of her Empire Screens? Surely not for the propaganda of War!

Here is an England rich in history, pictorial splendour, tradition, arts and letters, science, rich in histrionic artistry, birthplace of Shakespeare, Milton, Shelley, Keats, golden veins of imageries! An Empire of story material presenting herself to the British Empire in her motion pictures as great only in War.

What does England represent in the World of Peace? This is the soil from which we would have England present her Motion Pictures. England as we love her, her glorious, high-spirited womanhood, her clean sportsmanship youth, her tolerance, her sense of justice, her "Open Sesame" principles to all races and nations!

Where are the motion pictures which will represent this England upon whose breasts we, as children, have been fed? A Mother Eternal and Maternal to all the races which lean upon her knee?

Lady Astor, M.P., in the January issue of "McCall's," gives you her "Hope For The New Year." In her article, "Woman's War For Peace," she speaks of the failure of the Geneva Conference, at which the United States and Britain disagreed, "amicably, but dangerously."

"The Washington Conference in 1921, states Lady Astor, "was the greatest event in modern civilization. England, the United States, Japan and France agreed not to build battleships against each other. America made great sacrifices, and England gave up her position as Ruler of the Waves. The Big Navy Group in America did not like it; nor did the Big Navy Group in England. Each thought that it was sacrificing too much. Perhaps too, certain business interests which make money out of building ships by preparing steel and other materials for ships did not like the results achieved or wish to extend them.

"Mercifully for civilization at that Conference we had men like Mr. Hughes, Mr. Elihu Root and Senator Lodge, with Lord Balfour and Sir Robert Borden, both former Prime Ministers within the British Empire.

"They were accustomed to think as statesmen, not as naval experts. The Geneva Conference failed largely because the admirals of both countries took too leading a part.

"Navy departments exist to win Wars and to make sure that they win. They would fail as Navy Departments and Admirals if they did not aim at superiority in War time."

Lady Astor cites the mission of the United States in its presentation of the practical road to democracy. She cites the valuable work of Great Britain in both her system of administering justice and in parliamentary Government.

Lady Astor continues "no question can arise between the United States, Great Britain, Canada, Australia, New Zealand and South Africa which would justify settlement by War.

"War is the most hideous, the most uncivilized, the most unjust and the most expensive method of settling disputes which Man has conceived. It is inevitable once nations drift into competition in armaments or commercial suspicion and hostility, if they have not previously voluntarily agreed to rule out War as a method of settlement."

"The Geneva failure is proof that the drift towards War has begun once more. Unless we tackle the question now, it will become progressively more difficult to deal with."

We, in Canada, know what a flood of Anti-American propaganda has gone the length and breadth of our land, with the American Film Domination as the "means towards the end," and this Anti-American propaganda has circled the entire British Empire.

In the next ten years there will be a new youth old enough to face cannons. Old enough today to see and imbibe the War propaganda as presented upon our screens. The War-makers do their War work slowly. Ten years is as a day to them in carrying out their destructive policies.

Lady Astor states: "The women must take the lead in this crusade against War. I am for equal rights between the sexes, but it is obvious that men alone have failed to end War, largely because the appeal of heroism and sacrifice makes them blind to its hideous wickedness. It is women who see most clearly the horrors and futile madness of War. They realize that almost no cause can justify the wholesale massacre of their own children. Let it be the primary business of our women to decide now that War shall be ruled out as a method of settling international disputes, at any rate between the most civilized nations of the world. The time for them to act is not tomorrow or next year, but now, for the adversary is more active in the land. The Geneva failure proves it."

England is today confronted with a test in relationship to her Film propaganda. For what purpose does she desire the Power of her Screens, for the honorable stimulation of her world trade, for the Gospel of Peace, or for War? For Christ or for His Adversary. Let England who is a Christian Nation speak through her Screens, and if it is for Peace, then let her present England and her Empire with their attributes and virtues, evolving spiritually and co-operating in the civilizing processes of the peoples of the world.

Her glorification in her War films shows a different kind of England, a tank, an aeroplane, a submarine, a cannon, a Man-made War machine, made in the Image of Destruction; and not that Divinity which is said to have been made in the Image of The Elohim, under The Direction of a God of Love, and Peace.

Ray Lewis

"The Spirit of The Wilderness" Gets Editorial for Photography

News-Chronicle of Port Arthur Extols Beauty of Canadian Scenes

"The Spirit of the Wilderness," Thunder Bay Films' first story, which they are producing at the head of the Great Lakes, Canada, was written by Sargeson V. Halstead. Exteriors were all "shot" in Canada and the beauty of the natural Canadian settings is already earning editorial space from representatives of the press who have seen some of the photography of this scenes.

The Port Arthur "News Chronicle," comments editorially as follows:

Local Scenes

Those persons who became interested in the pictures that were taken here in connection with the story to be told in the film theatres and written by Sargeson V. Halstead, will be pleased to know that the outcome is marvelous from a photographic point of view, as well as from a scenic aspect. Samples received by Mr. Halstead from Director Chaudet demonstrate that if scenes are intended to portray life and views of the North Country, the pictures must be taken on the ground. In no other part of the continent can their duplication be found. There is so much difference between these pictures and alleged scenes of Canada taken in California, or any other place outside of Canada, that one wonders how the picture people have so long been successful in passing off the fraudulent stuff.

Scenes of the Lake Superior region are peculiar to themselves. They are not duplicated anywhere. Only in modified form are they repeated in the country lying north of Lake Superior. But while there is a similarity in the more northerly scenes and those of this vicinity, they lack the individuality imparted by the Lake's Mountains. Nor is there a bush land richer in undergrowth and plant life than that of this special section of the Dominion. If "The Spirit of the Wilderness" consisted only of scenes caught in the bush trails and on the rivers and lakes, without the characters of the play, the film would create a sensation in the cities of the United States.

DOROTHY DWAN
as
"Fernleaf of the Wildwood"
in
The Canadian-Made Feature,
"The Spirit of the Wilderness."

MR. S. V. HALSTEAD, Thunder Bay Films Limited.

"Out of the Wilderness,"
I come
To make a British Feature,
Canadian in theme,
Atmosphere and all
Which goes to make
A picture which will take
Within the British Empire,
Across the border,
And beyond all seas—
At the Head of the Great Lakes
There is a frieze,
A Canadian tapestry
Of scenery,
Glorious to behold,
And we have mirrored
Its mould
Upon our Imagery,
We have reflected
Its grace,
In "Out of the Wilderness,"
We believe
With such becoming taste,
That no longer
Will Canada be termed
A Waste,
But all our open space,
Will invite the pilgrim
To "bide awee,"
In Canada,
From Christmas tree,
To Christmas tree,
Until the years grow
Into Eternity—
A Merry Christmas
To the Maple Leaf,
I will be brief,
And send my greetings
To you all.

THUNDER BAY FILMS LIMITED

EXTENDS its most hearty Christmas Greetings and Sincere Wishes to all branches of the Motion Picture Industry, to all artists of the Silent Drama in every quarter of the globe, where circulates this Moving Picture Digest.

THUNDER BAY FILMS LIMITED

HOPES that the New Year may dawn with an endless vista of prosperity, in the production and circulation of this most popular means of entertainment known to mankind, the voice of of the screen in the language of pictures.

THUNDER BAY FILMS LIMITED is bringing to completion its own first offering to the Silver Sheet,

"The Spirit of the Wilderness"

THE Nature of the Story is implied by the Title. It depicts the Faith, Honor and Fidelity of the Courageous Pioneers of the Northland, their Hopes Realized, their Prophecies Fulfilled.

IT is woven round a most unique, thrilling and gripping romance, replete with Heart interest and Human appeal, deep in Pathos, rich in Humor, ending in a most unusual but pleasing climax.

IT is purely a Canadian and English Epic. Its exteriors have already been shot in the Wildwoods of the Northlands. The interiors and English settings will be finished in Hollywood by a full Star Cast of the best Artists known to the Screen. It is expected that the picture will be ready for distribution early in the coming year.

THUNDER BAY FILMS LIMITED

is capitalized under an Ontario Charter for $500,000, divided into 20,000 shares of $25 each, fully paid and non-assessable.

Directors and Officers are as follows:

Sargeson V. Halstead, Author, Hollywood, Calif. President and General Manager.

W. Y. Montgomery, Retired Merchant, Port Arthur, Ont. Vice-President.

C. A. Rodman, Manager, Swifts Canadian Co., Fort William, Ont. Director.

H. A. Cooper, General Accountant, Fort William, Ont. Secretary-Treasurer.

Louis W. Chaudet, Motion Picture Director and Producer, Hollywood, Calif. Production Manager and Director-in-Chief.

Miss Peggy Olcott, Hollywood, Calif. Scenario Editor.

Bankers:	Solicitors:
IMPERIAL BANK OF CANADA	McCOMBER & McCOMBER
Fort William, Ont.	Port Arthur, Ont.

Company's Head Office:

133 N. May Street,

FORT WILLIAM, ONT.

E. F. ALBEE UNITES CHURCH AND STAGE IN "GOOD-WILL" DINNER

National Vaudeville Artists' Club Scene of Memorable Symposium of Leading Clergymen and Thinkers of All Sects and Races.

THE BANQUET HALL of the N. V. A. Club quite recently was the scene of the momentous dinner and symposium given by Mr. E. F. Albee to distinguished churchmen and leaders of liberal thought "In the interest of fellowship and good will." The guests of honor were Bishop William T. Manning, Rabbi Nathan Krass, Dr. S. Parkes Cadman, Father Edward F. Leonard, Dr. John W. Herring, Will H. Hays and Adolph S. Ochs, each of whom addressed the assemblage of 200 diners and as many more N. V. A. members who filled the galleries and entrances of the banquet room. It was the first time that a gathering so nationally representative, engaged in a subject of such great patriotic scope has met in mutual amity and understanding in any theatrical club, and many were the expressions of surprise and approval at the beauty and perfect appointment of the club and yet more at the already unanimous spirit which appointment of the club and yet more at the already and peace among the many groups that comprise America."

That itself was the text and argument of Mr. Albee's introductory speech in which he welcomed his guests to their first visit to the N. V. A. clubhouse, adding: "I don't know of any place where tolerance, good fellowship and fraternal amity have progressed as in this little club which was organized about ten years ago. Vaudeville at that time was not in a very healthy condition as far as tolerance and good fellowship were concerned, and we had our little troubles. But we ironed them out and came to consider the human part of life. We joined together in the Vaudeville Manager's Protective Association and the National Vaudeville Artists' Association. We combined the two, and we have worked in harmony ever since, and I call this fraternity the embodiment and personification of tolerance and good fellowship. Here we meet on a common ground, the employer and the employees. We look after each other's little troubles; we have an arbitration committee; we have ten thousand members who co-operate with harmony and friendship."

That was the keynote of Mr. Albee's salutatory speech, the growing American and even European spirit of tolerance, amity and helpfulness as exemplified by the people of vaudeville. "Now that, dear friends," he added, "you will find all through the United States. Our artists are a courageous people; they are liberal to a fault; they are church-going people, as Father Leonard here can testify. Father Leonard came here when this organization first started, and then he built a chapel under the St. Malachy Church and today, at eleven o'clock, if you go in there, you will find that actors do the singing, take up the collection and help with the mass and other services all through this institution. Then there was started the Jewish Guild. Now we have the Episcopal Guild which was started inside the organization, so that we have the Catholic, the Episcopal and the Jewish Guilds for artists of the theatre. And every once in a while all these people come here and we sit down at this long table and talk tolerance and good fellowship."

Dr. Cadman Says Actors Are Evangelists.

Beginning with the genial admission that if he had known that actors had so fine a club and dined so well, he "might have been an actor himself," Dr. S. Parkes Cadman added: "I say that this exposition of modern vaudeville by the ladies and gentlemen by whom we have been entertained, justifies the prediction that the next great religious evangelist will be an actor. But I may venture to say that the temper of the church as a whole is far more in accordance with this new solidarity so absolutely vital and essential to the whole superstructure of humanity, than is commonly supposed if I am a judge by much literature which is circulated through, in and over the United States of America. I am convinced that this literature is written by those who are actors so far as the church is concerned. They show all the ragged edges of the actor, and they would imagine less if they knew more. Indeed, the books to which I have reference now are characterized by passion and prejudice, riot, rage and rebellion and have no bearing upon the actual questions to be settled; simply setting up a man of straw or those who belong to the far past, when very many churches were busy keeping the hell fires burning, and forgetting that there has swept over the Christian churches of today and also over Jewish Israel, a new temper which only needs scientific statement and practical application to play a great part in the beginning of a new era — not only for tolerance (a word I doubly dislike, because it is so anaemic and meaningless), but for general brotherhood."

Of past misunderstanding between church and theatre, Dr. Cadman said: "Something like that has been very true of our profession, one toward the other; mutual ignorance, mutual misunderstanding and mutual censorious judgment; the church passing upon the theatre which it did not understand, and the theatre judging the church which it did not always understand."

Bishop Manning announced as an indication of the good will movement, the placing in the Cathedral of St. John the Divine, the Menorah Lights, or Jewish candelabrum, the gift of Mr. Ochs, publisher of The New York Times, and added: "We are living in an age which I think might be called 'the age of human fellowship.' There wouldn't be any trouble about human fellowship if only we could have a sufficient number of gatherings like this and a sufficient number of men like E. F. Albee."

(Continued on Page 32)

Let Christmas
Bring you
Much good cheer
And 1928
Usher in your most
Prosperous New Year.

GEORGE ROTSKY,
Palace Theatre, Montreal.

J. C. BRADY
of the
MADISON THEATRE
Extends Yuletide Greetings
to his friends.

May you be happy,
Wealthy and wise,
Praise the virtues
Which excel in Man,
And his vices despise—
May you be merry,
Of good-will,
And when you reach my age,
May you be still
Everyman's Friend.

Come gather 'round
The festive board
Of good wishes,
Eat good cheer,
Drink happiness,
From the Cup of Life;
And make a jest
Of strife and gloom,
For which I hope
Your New Year and mine
Will leave no "elbow room."

TOM DALEY,
Tivoli Theatre, Toronto.

A Merry Christmas
And a Happy New Year,
If I were twice as tall,
I would wish you all,
Twice my height in good wishes,
But being small,
That is short
On length,
I'm the kind of sport
Who does not complain,
And send you the good wishes
Which I contain.
The very essence
Of good wishes,
Which needs no greater
Spread of fame,
Than room to write my name.

CLAIRE HAGUE,
Universal Pictures Corporation

Christmas comes,
And Christmas goes,
In coming may
It end your woes,
And when the New Year
Doth appear,
May it bring joy,
Throughout the year.

H. V. O'CONNOR,
Manager Regal Films.

Christmas is
Every man's holiday
Who has a love
For extending good wishes,
So let this Christmas
Bring to you
All my friends,
Prosperity and happiness,
That sweet content
Which never ends.

M. GEBERTIG,
Bluebell Theatre.

JOE COHEN
of the
GARDEN THEATRE
Wishes the Industry of
Motion Pictures
A Merry Christmas
and
A Happy New Year
And to all my friends
Whom I hold dear,
Life's luck and pluck.

Barney Murphy extends
A Merry Christmas
To his friends,
Not forgetting good wishes
For your New Year too,
Here's hoping
We will all be here
To celebrate the next New Year.

BARNEY MURPHY,
F B O Pictures Corporation.

A Merry Christmas
To my friends,
I have no enemies,
Since I am
No Man's enemy.
A Happy New Year,
And a smile
To make every tear,
A Tear of Joy,
And every joy worth-while.

J. F. MEYERS
Warner Bros.

Harold B. Franklin, Wesco President To Box-Office Hal Roach Comedy Team

Plans Tremendous Campaign to Put Over Laurel and Hardy Series at Metropolitan Theatre.

BELIEVING that he has discovered in Stan Laurel and Oliver Hardy two comedy finds with record box office potentialities, Harold B. Franklin, President of West Coast Theatres, again demonstrates the keen showman instinct that has brought him to his present position. Laurel and Hardy are now being starred in the series of ten All Star comedies which Mr. Roach is producing for Metro-Goldwyn-Mayer. It was one of the recently completed pictures of this team, "The Battle of the Century," shortly to be released, that brought the pair before the spotlight of Harold Franklin's personal attention. The result is that in the Metropolitan Theatre, and throughout the balance of the West Coast chain, this new comedy team is to receive the most amazing support that any two-reel comedies have ever received at the hands of any theatre.

Imagine a two-reel comedy series receiving such support as this. The following is a brief outline of the advertising campaign which Mr. Franklin has designed to bring the public in when Laurel and Hardy in "The Battle of the Century" opened at the Metropolitan Theatre for the week of December 11th. There was posted in Los Angeles 100 twenty-four sheets which was prepared especially for this production; special newspaper space was used in addition to that which is ordinarily used by the Metropolitan; two special newspaper ad cuts were specially prepared—one was a reproduction of the twenty-four sheet and the other resembled the usual ads of the theatre, these were sent to all subsequent houses to be used when the comedy plays those theatres; a trailer was made for use at the Metropolitan Theatre in advance of the opening and this same trailer will also be supplied to the subsequent runs; at the Metropolitan Theatre heavy advance copy was used on the screen, in the programs and lobby cards for the week preceding the opening. All key points in the Southern Division also carried trailers, cuts, stories, lobby cards and snipes on all postings of six sheets and more calling attention to this comedy team; all such key points are to run this comedy simultaneously with Los Angeles and subsequent runs as soon after as possible; advance newspaper stories were used in all Los Angeles papers and the special attention of all reviewers directed to the new comedy team. A special radio hook-up was also arranged for Laurel and Hardy so that their broadcasting also coincided with the exhibition of their pictures at Wesco theatres.

Joe Cobb, the "little fat boy," in "Our Gang," entertains Buster, the comedy dog, with a musical selection. Both are with Metro-Goldwyn-Mayer.

Farina, dusky member of "Our Gang," turns musical, and believes that his music is "the cats."

The Egyptian Theatre in Los Angeles is to run the pictures two weeks after the Metropolitan, all de luxe houses a week later, and all subsequent runs to follow immediately.

It is evident from the above outline of Mr. Franklin's campaign that he realizes that the comedy starring Laurel and Hardy is a genuine and substantial part of the theatre program rather than the customary position of filler to which so many comedies are relegated. It was the strength of the appeal of Laurel and Hardy plus the quality of the pictures in which they appear which decided Harold Franklin to capitalize on them in such tremendous fashion.

Wheezer, latest addition to the Hal Roach "Our Gang," and he's a "some baby."

Not only is this situation noteworthy in that it heralds the arrival of these two great comedians, but also it may be said to mark the turning point of the back-to-the-films movement about which so much has been written of late. When one of the most important circuits in the country realizes that two-reel comedies, such as this Hal Roach series, are such fine box office bets and worthy of every possible advertising support, it is indeed gratifying to those interested in films vs. presentations. The situation parallels that of earlier days when Harold Lloyd and Harry Langdon were achieving their great successes in the two-reel length. When Hal Roach was in New York not so long ago he made no secret of the fact that he attached great importance to the comedy value of Stan Laurel and Oliver Hardy, and at that time he announced that he fully expected this comedy team to reach the same heights of popularity as other headliners that achieved recognition beneath the Roach banner. The tremendous enthusiasm of West Coast Theatres over the team seems to bear out Mr. Roach's theories in this respect.

Such support as Mr. Franklin has planned for "The Battle of the Century" is not a flash in the pan as it is his intention to carry on similar campaigns for at least the next two comedies of this series.

RAY LEWIS

PRESENTS

Christmas Greetings

FROM THE LEADERS OF OUR INDUSTRY

Arranged in Poetical Form by Ye Editor

"Suffer Little Children to Come Unto Me For of Such is the Kingdom of Heaven"

A Prayer

The Lambs are sacrificed
So 'tis writ,
But we have learned
No God Doth Sit
Upon a Throne,
And ask such sacrifice
Of children all His Own—

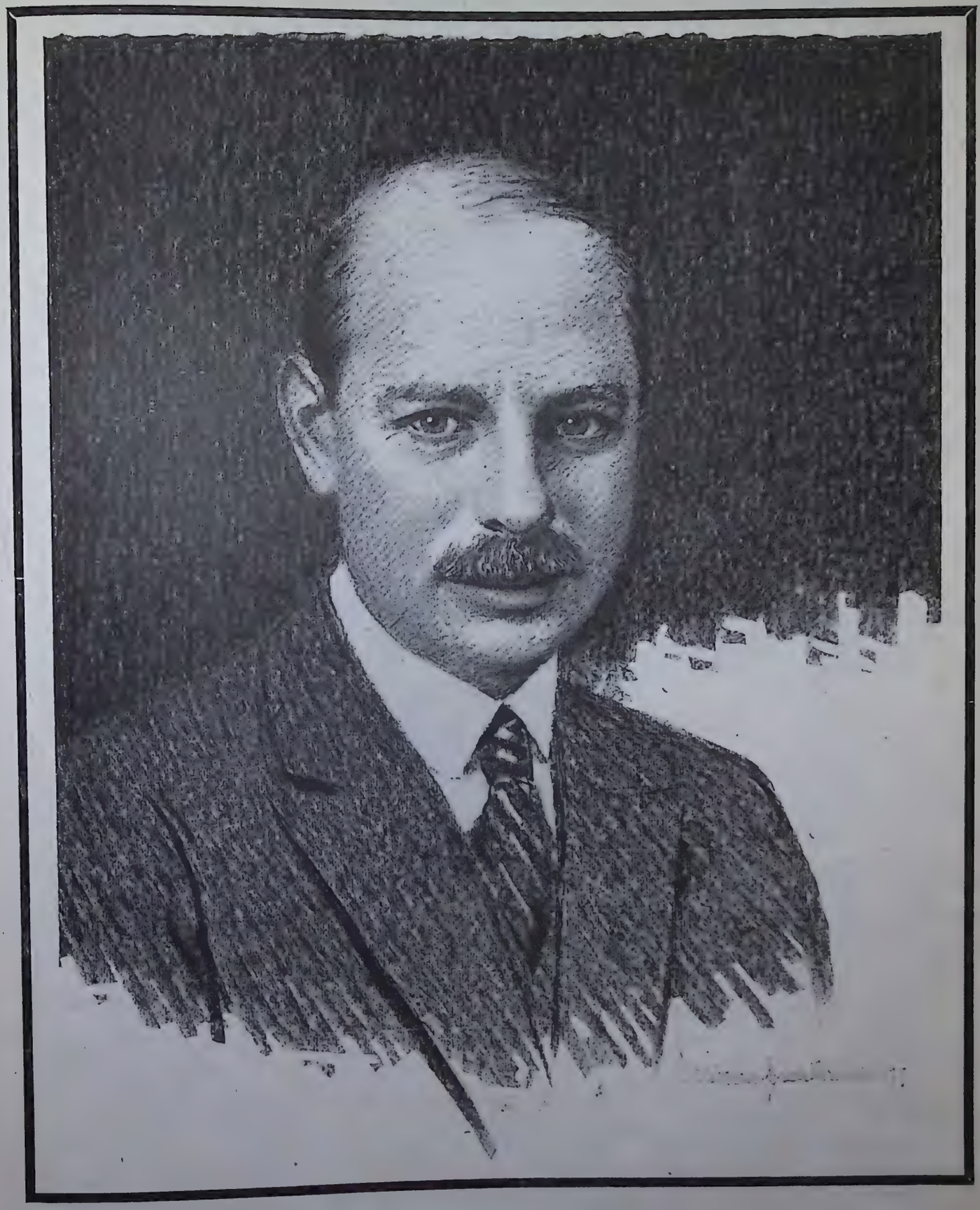
O Thou Who Rulest
In Thy Place,
Whose Spirit Evermore
Filleth the space
Of universe adored,
Since Worlds, Planets
And Heavens are of Thee,
Look down upon our little ones,
Shield them with Thy Wings
From such catastrophe,
Death by fire,—
Children entrapped,
'Til they expire.

What sin have we committed,
And for which
We have not atoned,
That Quebec's little children
Die by flame,
And are so bemoaned?

O God, be merciful,
For we do penance,
Suffer not our Lambs
To perish in Thy Name,
Anoint us with Thy righteousness,
And wash away our blame.

—Ray Lewis.

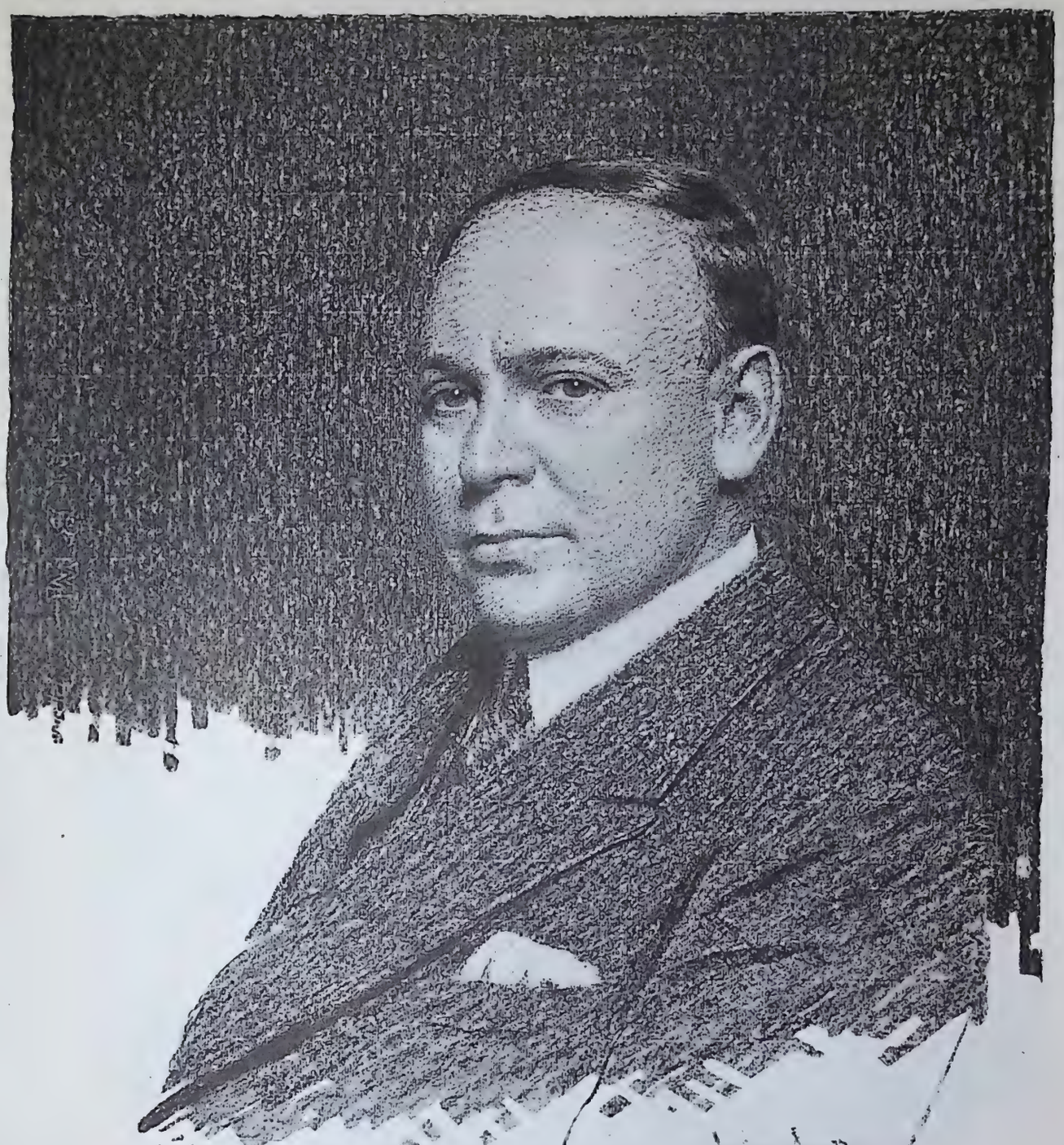
Sacred to the Memory of the Little Children who perished in the Montreal Theatre Fire, and the fire of the Hospice of St. Charles, Quebec, 1927.



In Memory of Marcus Loew

who will always be a Living Force in the Industry of Motion Pictures

"They are not dead who leave monuments of service."



A Merry Christmas
This Yuletide,
Spread the tidings
Of our pride,
Canada upon The Screen,
Her seven fat years
Consume the lean,
An Industry
From coast to coast,
"Canadian Theatres,"
This is our toast.
From province to province
We build our chain,
Community centres,
The people's gain,
The world must laugh,
So many weep,
Some walk upright,
While others creep,
To those who serve,
There are no "black sheep."
"Man wants but little
Here below,"
So one man said,
"'Twas a one-man show,"
The public always
Want the best,
This is the test,
So scrap the rest—
We serve to please
This is our boast,
Canada is our guest
And we its host.

R. L. Nathanson

ADOLPH ZUKOR,

President, Famous Lasky Corporation.

A Merry Christmas
Little dears,
My grandchildren
For whom the tears
Of Joy well up,
O'erflow the brim,
My grandchildren whose slightest whim
Makes me forget
In Joy of giving
The toil, the struggle
Through which we're living—

A Merry Christmas
To all my friends,
To the Industry
Whose blessing extends
Around the world,
In every nook,
Where white, or black,
Have learned by book,
That Christmas comes
For every race,
A Holiday of Kingly Grace;
And I, who from
The people came,
Ambition had to build the name
Of Motion Pictures—
Such is fame.

How well we build
Our citadel
Time only can tell,
I wish you well
This Christmas day,
And throughout the year,
Prosperity and good will

Excuse me for the introduction
In which my grandchildren appear,
But how can there be
A Christmas which is Merry
Without little children there?

SIDNEY KENT,

Director, Famous Lasky Corporation.

A Merry Christmas, Salesmen bright,
I hope you'll not
Become "too tight"
Drinking Christmas Cheer,
Lest you forget
Our programme's might—
Tell them, sell them,
All at par,
Climb the mount
We call our star,
Paramount, ring in the dates,
"Variety," defies the fates
To preach us,
"Slump, Dump, Empty Season."
Say Paramount Pictures,
There's a reason
For prosperity
Throughout the year—
Merry Christmas
"Ain't we grand?"
Go out and sell
To beat the band.

"NICK" SCHENCK,

Metro-Goldwyn-Mayer Pictures.

A Merry Christmas
To you all,
I hear the shekels
Gently fall.
Leo, my friend
How you have grown,
A King 'mong Lions
Upon our throne
Of showmanship.
We entered you in
"The Big Parade,"
You're so big,
They're in the shade,
Who sing,
"Me and my shadow,"
"Ben Hur" o'ershadows all
"Oh-Oh-Oh you beautiful doll!"

You're so solid
And concrete,
And your profits
Are so sweet,
Reality and Real Estate
The complements of Big
And Great—
Box-Offices
We make them talk,
Where e'er our Leo roars
And stalks—

A Merry Christmas, Mr. Lion,
To your friends
And to mine,
"Life's a game of choice and pluck,
With room at the top
To climb to Luck—
We hitched our Leo
To a star,
Climb in now,
We're going far,
A flying Lion
Needs no bit,
And when he starts
To make a hit
It's a planet,—
Talk about the
"Milky Way"
Being bright with stars,
"There are more stars
In our Heaven
Than in it."

LOUIS B. MAYER,

Metro-Goldwyn-Mayer Pictures.

A Merry Christmas
To The Dreamers
And the Builders,
To those in our Industry
Who can unite
Both properties
For our content,
Who can build
Motion Pictures
To amuse, or elevate
Humanity.
Pictures which will sell,
For of what use
Is a message
Which no man hears,
Let it be a message
Sent with a tear,
A smile,
A caprice to beguile
A man, or woman
From care—
This is artistry,
And the establishment of Trade,
Beautiful Utility
The Symbol of our Lion,
The keynote of this age.

A Merry Christmas
To the spirit of co-operation,
Good-will and unification—
The Church is an Institution
Established to observe order
In worship,
And Motion Pictures
An Institution
To inspire a desire
For travel, books,
The contact of finer things,
Music, the Arts,
And all the Industry imparts.
The Church and the Screen
Are not so far apart
As one might think,
The Screen is a pulpit
From which we teach
The Virtue of Virtues,
The futility of sin.
Sometimes we preach
Our message like Billy Sunday,
Crude, melodramatic,
But there's a punch
To give one
Some vision of celestial glory,
Sometimes we strike
A nobler theme,
But since all of us
Think and desire differently,
Is it not miraculous
That we are able to unite
So many personalities
Into satisfied audiences,
Establishing a harmony
Of Enjoyment?
One of the necessary requisites
Towards National Unity.

Edward Wayd

Carl Laemmle

CARL LAEMMLE,

Universal Pictures Corp.

A Merry Christmas,
To young and old,
To everyone
Be they shy or bold,
Your "Uncle Laemmle,"
Is every man's friend,
Independent to the end
Of his reign,
Such is the matrix
Of his mould,
Nay, nay, my merged friends
Do not scold,
"A Leopard cannot change
His spots,"
I am not too old
For Enterprise,
World plans,
But what's the use?
I am a kindly soul
And there is such abuse
Coupled with growing,
That Universal City
Is Empire sufficient for me,
Universal Pictures,
And the Company
Of the world's good will.

CECIL B. DE MILLE

A Merry Christmas
To this "King of Kings,"
Amongst the monarchy
Of Holidays—
Christmas:
Let Peace,
And Prosperity
Have full reign;
And when a Pathe-P. D. C.
Feature would fain
Adorn the lintels
Of your house,
Acting as a "Welcome"
Symbol to your patrons,
"Tell the world,"
We are upon your screen,
Presenting features
Which are among the best
Screened and seen
In the playhouses
Of the people.
The Pathe-P.D.C.
Have erected a steeple
To keep their gaze
Lofty in endeavour,
We wish you well,
Look for us
Upon the heights,
Where quality
Is grown—
"Flesh of our flesh
And bone of our bone,"
Are the people
We entertain,
We make pictures
With this Equality strain
Impressed upon our brain,
And through such vision
We attain
Our popularity.
A very Merry Christmas
And may the New Year send
All of the good
It doth contain.

COLONEL JOHN COOPER

A Merry Christmas
And a joyful New Year,
Peace and goodwill
Arbitration and compensation,
The Law of Justice,
With Mercy fulfilled—
Goodwill 'twixt
Exhibitor and Distributor
Between all the units
Which exist
In the Industry
Of Motion Pictures,
Here, abroad,
In every man's zone,
Abundantly as in our own—
Goodwill to all,
For are we not men,
And as men fit
In our judgment to sit
Upon our differences,
Smoothing their disabilities away?
"Man shall not live
By bread alone,"
So in this quest for bread,
Shall we not strive
To keep Man's brotherhood alive,
And human hearts
From turning into stone?

SYDNEY COHEN

A Merry Christmas
To my Canadian friends,
I have wined and dined
With you, and having
Broken bread,
Clasped hands
And principles
Across a round table,
No boundary ends
Our friendship—
The spirit which cheers
Is in every man's land,
Here, there,
Everywhere,
A Prince of Goodfellows,
A peer among peers—
It is this nobleman
Which I send forth
As my ambassador
To say to you, "Good Day,
Gentlemen,
And may
Your Christmas be a merry one."

A Merry Christmas
Big Boy, Lupino Lane,
Dorothy Devore,
And then some more,
And all my comedies
And Stars,
Short in length
But long on fame—
You are the world's
Christmas box,
Laughter, Educationally
Served,
That is Laughter, analysed
And concocted
Through the pure ingredients
Of Merriment
To give good cheer—
Educational Short Features
Make Christmas last
Throughout the year—
Merry Christmas, Canada,
I hear you call,
When Winter departs
With all your snows,
And the balmy breezes
Of your spring
Begin to blow,
Summer will be calling,
Us to you—
See you in Montreal,
Merry Christmas
To you all.

E. W. Hammons

President Educational Films Inc.

E. F. Albee and United Churches in "Good-Will" Dinner

(Continued from Page 20)

Will H. Hays, former Postmaster General and now head of the motion picture Industry of this country, found himself "In tune with the occasion without difficulty." He said he had spent his boyhood playing with Jewish children, that he was nursed by a Jewish foster-mother, that he wears a Masonic emblem presented to him by the Knights of Columbus, that he is a member of the Presbyterian Church and that, when Will Rogers, the illustrious monologist artist, heard about it, he asked: "Will Hays, I often wanted to ask you one question: When you have to address a Board of Directors' meeting, who is your interpreter?"

Father Leonard, The Actor's Friend.

Father Leonard, pastor of St. Malachy's Church and The Actor's Chapel, who spoke towards the end of the program, said: "We artists know that next to closing is the choice spot on the bill and that spot gets the biggest money. You know, I've been wondering what Mr. Albee is going to do with this great galaxy of stars he has here tonight. I think that he ought to take Bishop Manning, Dr. Cadman, and myself and send us out on the road and I am sure, after I have been here tonight such a devout example of harmony and good will and good fellowship, that we clergy will preach a good lesson to the whole world.

"It is very fitting," continued Father Leonard, "that we assemble here in this wonderful temple of art, the clubhouse of the National Vaudeville Artists. There is a certain affinity between the theatrical people and the clergy. A few years ago there was an acrimonious debate between a certain prominent theatrical personage and a clergyman of a certain church. As both of these gentlemen hate publicity, I will not mention their names. The clergyman made the charge that there were a great many actors in jail. The theatrical producer returned the compliment by saying that from statistics there were just as many clergymen in jail as actors. The debate waxed furious for a few Sundays and finally they decided it was 50-50 — there were just as many clergymen in jail as actors and just as many actors in jail as clergymen. We don't know how they acquired the statistics, but it seems to me that they both evinced wonderful knowledge of the inside of jails.

"Being so closely associated as I am with the actors," continued Father Leonard, "and certainly nobody enjoys his spiritual work with them more than I do with my fellow-members of the N.V.A., I can say, gentlemen, that I knew as well as anybody and perhaps better than many, that Mr. Albee is the ideal of the man spoken of by Christ when He said: "When you give away charity to your neighbor, let not your left hand know what your right hand is doing."

Rabbi Krass' address was further animated by a story from ancient Hebraic literature about two Jewish wise men who were discussing the question of immorality.

"They wondered who would inherit eternal life," said Rabbi Krass, "and as they argued rather heatedly they encountered the old prophet Elijah, who is quite a figure in legendary Jewish literature. Elijah pointed to two men who happened to pass on the other side of the way. The sages accosted these men and asked them their profession, and they responded: 'We are jesters.' Jesters? wondered the sages, what do you mean? 'Why,' came the answer, 'when people are in sorrow and in trouble, when tears of grief flow down their countenances, when anguish stains their souls, when melancholia smites them, we come along and make them laugh and cause merriment to supplant melancholia. Therefore we are jesters.' And Elijah said to the sages: 'For that reason, because these men make grief-stricken men laugh and forget their grief for a while, they will inherit eternal life.'

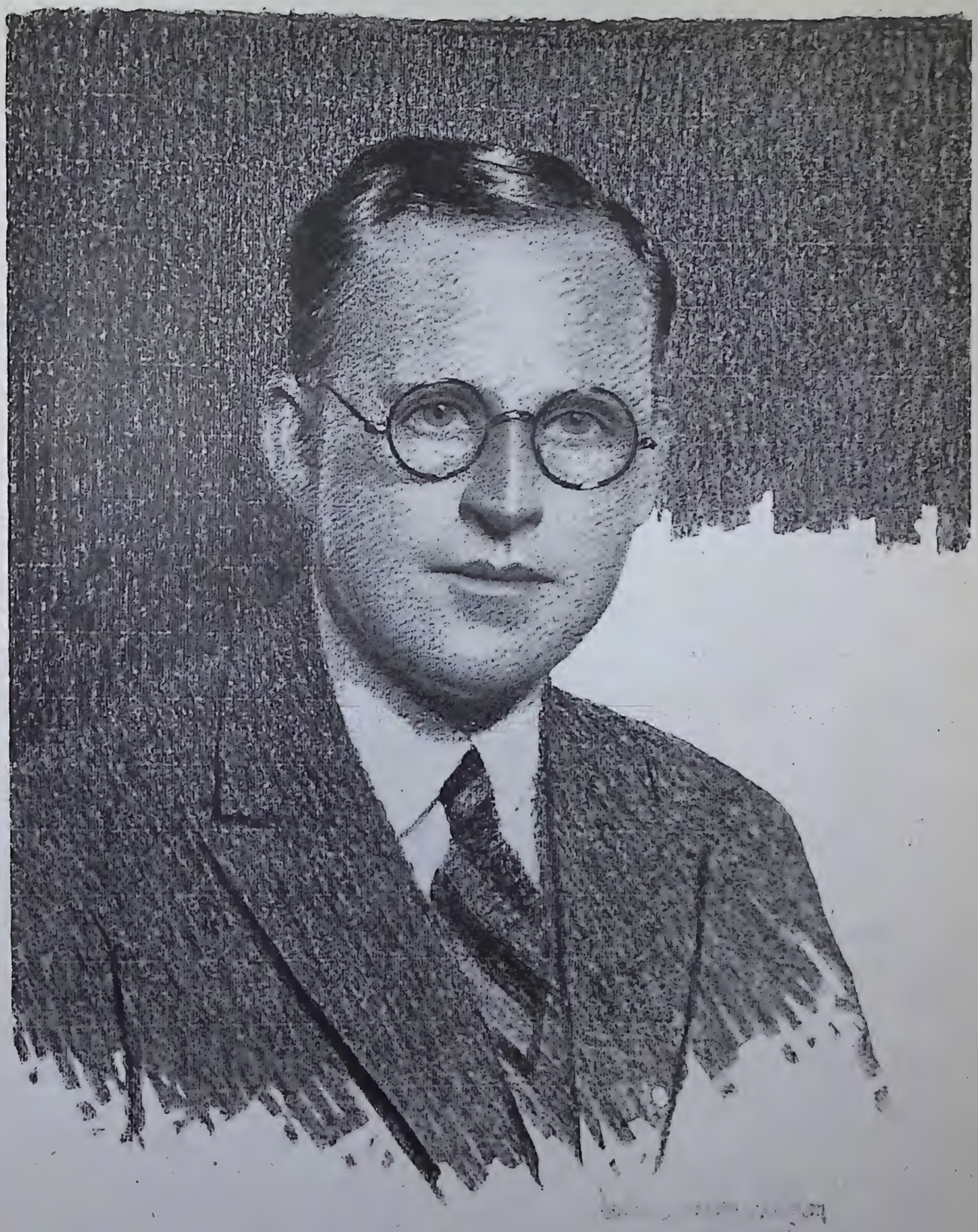
"And I say to you, friends," continued Rabbi Krass, "regardless of these variegated theologies to which you may subscribe, that on that basis the man who is our host tonight, who through his own personality and through those hundreds of thousands whom he has fostered and favored, who has brought joy and gladness and merriment and laughter to the hearts and souls of millions, therefore I, for one, am sure that he will inherit everlasting life."

Mr. Ochs closed the speech-making of the evening with a brief and suitable assurance that the press is in hearty accord with the church, the drama and all patriotic influences in this movement for amity and good fellowship between the various groups, racial or religious, which comprise this nation today, adding: "Now, as far as religion is concerned, my particular definition of religion has always been 'Responsibility.' I care not what religion a person professes, if he be sincere and honest in the practice of that religion or if he understands that religion means responsibility, responsibility to God and responsibility to man, that is the true religion. In what form it may be expressed is immaterial."

Mr. Albee closed this epochal symposium by announcing: "The next time we have one of these meetings, you will all come and bring your friends with you. I intend to have one about every three months, and I trust you will all further it by telling your friends about its aims and purposes and practising them in your everyday life."

MR. E. F. ALBEE,
President, Keith - Albee and Orpheum Interests.

Merry Christmas, Canada,
And to the World's League of Nations,
Merry Christmas
To the world's revellers,
Our theatres are an open port
To Art of every sort,
Those born with the grace
To make a "funny face,"
A quip, an awkward turn,
A leap from "the sublime
To the ridiculous,"
For the enjoyment
Of our patrons.
To the artists who condense
The artistry of a play.
An evening of song,
A night of Terpsichore
Into an essence of entertainment,
Which can be delivered
In ten, fifteen, or twenty minutes—
A choice quarter slice
Of glee
From a round hour,
Fitted to grace
The space
Of a Keith-Albee-Orpheum
Schedule of Frivolity,—
A Merry Christmas
To you, our jesters,
Who find mirth
In your artistry,
And to you artists
Who treat your Art
More soberly—
To all our vast company
Of women and men,
Who comprise our organization
Good-will and peace on earth,
To all enterprise,
Ours is a Chariot
Which leaves a space
In the World's Race
For Competition and Ambition—
No man can be great
In all sports,
We specialize
In Entertainment,
Keith-Albee vaudeville,
Amusement with Tradition.



A Merry Christmas,
Fellowmen,
Rah, Rah, Rah,
1912's, and then
Every man, woman and child,
Who views a picture
Tame or wild
Upon our screens—
"Life is a stage
And we are players,"
So 'tis writ
Some, like FBO
Play clean,
We are our censors!
Clean pictures,
A healthy policy,
The glare
And the flair
Of a decadent society
Are not there—
Wholesome food
For eyes and thought
This is what
We have sought,
The Miracles of Jesus,
"Fishers of men,"
Bread for the masses,
Entertainment for all classes.

Joseph P. Kennedy

FBO Pictures Corporation.

The History of Tiffany Now Tiffany-Stahl Productions

As Compiled by A. L. Selig

TIFFANY PRODUCTIONS, INC., started business a few years ago as a strictly producing organization, confining itself to the production of a series of Mae Murray pictures which were released through Metro. They made the following pictures, which were considered among the most lavish and best box-office attractions at the time. The pictures they made were: "Peacock Alley," "Fascination," "Broadway Rose," "French Doll," "Madamoiselle Midnight," "Circle the Enchantress," "Fashion Row."

Encouraged by the success of this output, Tiffany decided that it was entitled to a place among the first-line companies, not only as a production organization but as a distributor as well. Therefore Mr. Hoffman proceeded to organize Tiffany exchanges, with the result that Tiffany owned and controlled exchanges have been put into operation in twenty-eight principal centers of the United States—four in Canada and twelve abroad, seven of which are operating in England. So that, Tiffany found itself with forty-four exchanges operating in full force throughout the world.

Then they found that in order to supply the demand they had created for Tiffany product, a more complete and efficient production organization was necessary to the one that filled the requirements to make eight big Specials over a certain period. In other words, Tiffany not only needed quality of product, but a greater quantity as well. In the meantime, the Tiffany Company produced and released through its exchanges, quite a number of successful pictures, among them "Souls For Sables," "College Days," "The Broken Gate," "Enchanted Island," "Lightning," and others.

In looking over the field, the Tiffany Company found that if they could get John Stahl to associate with the company, they would have the best executive head in charge of their productions and the organization would be complete in all its branches.

Now then, Tiffany is proud to announce that not only has John M. Stahl aligned himself with L. A. Young and M. H. Hoffman in becoming one of the three owners of the company, but that we consider John M. Stahl's reputation and prestige in the business of sufficient importance to change the name of the company from Tiffany Productions, Inc., to Tiffany-Stahl Productions, Inc.

Stahl's Record

John M. Stahl is not only considered one of the most capable and successful Directors in the motion picture business, but he is reputed to be one of the most successful Producers. It is said of John M. Stahl that he laid the foundation which built up Louis B. Mayer's success.

Stahl's record speaks for itself in such successes as: "The Dangerous Age," "Why Men Leave Home," "Memory Lane," "Husbands and Lovers," "Fine Clothes," "A Gay Deceiver," "Song of Life," "The Child Thou Gavest Me," and his latest special production, "In Old Kentucky."

In order not to limit the important plans and activities that Mr. Stahl and Mr. Hoffman decided upon, Mr. L. A. Young, President of the Company, decided to increase the budget of the Tiffany-Stahl Productions for production purposes, from Five Million Dollars ($5,000,000) to Fifteen Million Dollars ($15,000,000).

M. H. HOFFMAN,

Tiffany Productions Inc.

A Happy Christmas,
Canada, the Gem
Of the Nations.
Of the Commonwealth,
Which makes up
The British Empire,
"A servant is worthy
Of his hire,"
Here's hoping we may
Serve you,
With Tiffany Gems,
Just a few
Real pictures
To make show business
An event;
And every cent
You spent
Upon your Christmas,
Extra profits,
Here's how,
And here's here—
And here's hoping
That you Gem
Your year
With Tiffany-Stahl Features.

Ramon Novarro as "Ben Hur," and May McAvoy as "Esther" in Metro-Goldwyn-Mayer's super feature "Ben Hur."

The "Jazz-King"
They call me,
I'm the Tivoli's
Santa Claus,
A merry fellow,
Who strings his bow,
And helps the world's show
To go 'round merrily—
What is Jazz?
Syncopation,
Broken harmonies,
Rhythm in melody,
Occasionally
We make a noise,
But it's the kind of noisiness
Which makes the heart rejoice—
Merry Christmas!

LUIGI ROMANELLI

Christmas comes
But once a year,
May it bring you
Those things
Which you prize dear;
And may 1928
Find Prosperity
With hat in hand
Knocking at your gate.

The Film & Slide Co. of Canada, Limited

165 King St. W. - Toronto

Branch Offices

Montreal - Winnipeg - Vancouver

St. Nicholas,
A merry saint is he,
Dressed up as Santa Claus,
A joyous rogue is he;
There's a good deal
Of the saint
In all merry roguery;
And the witchery
Of merriment
In all saints
Who love humanity—
Here is a rogue,
With no relationship
To sanctity,
Or canonization,
Who wishes you
Right merrily,
A Merry Christmas.

—YE EDITOR.

Farina, and the only company he craves for the coming year. Of course you know he's with "Our Gang."

HAL ROACH,
Hal Roach Comedies.

A Merry Christmas
"Gang" and the rest
Of "The Gang"
Which has not grown up
Beyond the merry antics
Of our amusing youngsters.
I'm your Santa Claus,
Every time a Hal Roach
Comedy adorns your screen
It's a Christmas box
To every theatre,
When we begin to "cut capers,"
Talk about presentation
And overhead
Which show red figures,
We're the gang
That turns red to black,
We resurrect the dead,
Theatres that are not living—
When Farina rolls dem eyes,
Corpses arise
To laugh,
And when the rest
Of our kids
Begin to chaff,
The pessimists
Can't stand "the gaff,"
They smile,
And Life's worth while,
And then we get Charlie
To Chase some more gloom away;
And the very next day,
The manager of the show
Is up and doing,
Telling the world
That we are "It,"
And show business
Is one great hit—
Merry Christmas, customers,
I hope your Christmas presents
All are fit.

Snookums Newlywed, the "Newlyweds and Their Baby" company, and Sid Saylor unite on the Stern Brother lot to wish everyone a festive Yuletide.

CLASS A FEATURES OF 1927

As Reviewed by The Digest

"The Big Parade," with John Gilbert and Renee Adoree — Metro-Goldwyn-Mayer.
"Variety," with Emil Jannings — Paramount U.F.A.
"Ben-Hur," with Ramon Novarro — Metro-Goldwyn-Mayer.
"Resurrection," with Dolores Del Rio and Rod La Rocque — United Artists.
"What Price Glory," with Victor McLaglen, Edmund Lowe, and Dolores Del Rio — Fox.
"The Way of All Flesh," with Emil Jannings — Paramount U.F.A.
"Beau Geste," with Ronald Coleman — Paramount.
"Seventh Heaven," with Janet Gaynor and John Farrell — Fox.
"It," with Clara Bow — Paramount.
"Don Juan," with John Barrymore — Warner.
"Tell it to the Marines," with Lon Chaney and William Haines — Metro-Goldwyn-Mayer.
"The Student Prince," with Ramon Novarro and Norma Shearer — Metro-Goldwyn-Mayer.
"Captain Salvation," with Lars Hanson and Pauline Stark — Metro-Goldwyn-Mayer.
"Flesh and the Devil," with John Gilbert and Greta Garbo — Metro-Goldwyn-Mayer.
"The Scarlet Letter," with Lillian Gish — Metro-Goldwyn-Mayer.
"The Sea Tiger," with Milton Sills — First National.
"The Fire Brigade," with Charles Ray — Metro-Goldwyn-Mayer.
"The Beloved Rogue," with John Barrymore — United Artists.
"Metropolis," with an All Star Cast — Paramount U.F.A.
"The Magic Flame," with Ronald Coleman and Vilma Banky—United Artists.
"The Blood Ship," with Hobart Bosworth and Jacqueline Logan — Columbia.
"Orchids and Ermine," with Colleen Moore — First National.
"Michael Strogoff," with an All Star Cast — Universal.
"The Magic Garden," with an All Star Cast — Greater FBO.

CLASS A COMEDIES

"Kid Brother," with Harold Lloyd — Paramount.
"McFadden's Flats," with Charlie Murray and Chester Conklin—First National.
"Senorita," with Bebe Daniels — Paramount.
"The Fair Co-Ed," with Marion Davies — Metro-Goldwyn-Mayer.
"Casey at the Bat," with Wallace Beery — Paramount.
"Cradle Snatchers," with Louise Fazenda — Fox.
"Now We're in the Air," with Wallace Beery and Raymond Hatton — Paramount.

Ruth Taylor, Paramount's star of "Gentlemen Prefer Blondes," waiting for Santa Claus to bring her a diamond tiara.

A Merry Christmas
To the Spirit of Christmas
Which extends
"Courtesy with Service,"
Patron Saint of Trade
And Good-Will,
In commerce—
And while I am
Wishing all my friends
Yuletide felicities,
I recall this year ends;
And wish you a Happy New Year, too.

The Coleman Electric Co.
258 Victoria St., Toronto, Ont.

Christmas Cheer,
Enlivens and decorates
Your theatres
This time of year,
But when the New Year
Doth appear,
Call me,
J. O. Dougall,
"Theatre Decorating Specialist,"
To make your theatre
Look as if it
Had donned
A Holiday array
Bright - Clean - -Inviting,
Call us any day.

J. O. DOUGALL
Trinity 3794
292 Borden St. - Toronto

A Merry Christmas
And a Happy New Year,
Here's your success
And mine too,
Throughout the year—
Drink, feast,
And be merry,
You live twice as long,
By being cheery.
"That's what they all say,"
So does Nelson Shea.

N. L. SHEA

SCREEN NEWS ENTERS ITS EIGHTH YEAR OF PROGRESS

A Canadian Film Enterprise Firmly Established.

THE ASSOCIATED SCREEN NEWS LIMITED, with its new studios and laboratories in Western Avenue at Decarie Boulevard in Montreal, now serves the Motion Picture Industry and the broad field of Canadian enterprise with a staff and equipment that is not to be surpassed anywhere in Canada. This plant, unique among the Dominion's industries, operates night and day with a daily capacity of something more than one hundred thousand feet of finished motion picture film from its laboratories. Meanwhile other departments busy with their specializations are turning out thousands of commercial photographs, special screen titles and trailers, and special Canadian productions of scenic, travel, adventure, news and industrial motion pictures.

This establishment is located on the margin of one of Montreal's best residential districts. It is surrounded by gardens, amply daylighted on every side and ventilated by continuously filtered and conditioned air. Every inch of its thousands of feet of floor space from roof to furnace room is kept as spotless and clean as chemistry, equipment and diligence can make it.

This concern expresses a proper pride in the possession of an extraordinary technical staff — an all-Canadian staff — of experts in the making and processing of pictures, both motion and still. This staff has been built up and trained in Canada as a part of the swift but healthy development of the Associated Screen News, Limited, from its beginning a few years ago as a two-man organization with one camera and a great many ideas — and an ideal.

Over a hundred persons are engaged in the daily work of the Associated Screen News, Limited, studios and laboratories — by far the largest photographic organization in Canada. Practically all of their workers began their laboratory experience with this concern and practically all those who began with them remain in their service, an important factor of stability conducing to uniformity of quality and output. Thousands upon thousands of feet of motion picture negative, products of all the great studios of the world, and involving the expenditure of many millions of dollars, pass through the Associated Screen News Laboratories every week in the process of producing the prints which serve the theatres of Canada. All this is in addition to the unending flow of the Canadian pictures produced by their own staff for Canadian clients and theatres. This entails unrelenting discipline of accuracy and tireless attention to the myriad details that the work involves.

Every step is a vital step in the making of a picture and there is no salvage on mistakes. The whole burden is on the quality compressed into a tiny tape of film one inch wide. It has to be right. A reel of motion pictures weigh about seven pounds. With the application of skill it becomes the most valuable merchandise in the world, save perhaps radium. And lacking skill it is merely seven pounds of cellulose. Quality of product made the Associated Screen News Limited.

MR. B. E. NORRISH,

A Merry Christmas,
As merry and as cheery
As I wish mine to be,
As cheery and as merry
As a Christmas can be,
"Associated Screen News,"
Is proud to show
How Canada can grow
Upon the screen,
We have presented
"Our Lady of the Snow,"
With her white mantle
In moth balls,
Before the "Call of Spring,"
For butterflies and bees
Have tried their wings
Across our verdant greens,
Our fields of pasture,
And our gardens fair,
Have hummed and tuned
A summer air,
Revelling in the honey,
The fragrance of our flowers,
And enjoying
Like boys at play,
The balmy freshness
Of our warm showers,
Which come to ripen
Our rich grain—
Here is an Industry
In Canada which we make
For the people,
Which Canada will take
Into her ample prosperity,
A Merry Christmas to you,
From me.

If I were a Santa Claus
I would fill the stockings
Of the world
First with health,
And then ability to do,
I would give them
A season ticket
To a Keith-Albee
Big Time Show,
Talk about a Merry Christmas,
And a New Year of Bliss
I know no equal in good wishes
Which can excell
The Bliss of this.

J. M. FRANKLIN,
B. F. Keith's, Ottawa.

Lee Marcus on Sales Trip For FBO's Grand February Jubilee

FBO's Grand February Jubilee has been given a running start by Lee Marcus, general sales manager, who left this morning for a swing around the middle eastern exchanges of the company, to start the ball rolling for an FBO picture in every theatre in the United States during the month of February.

Mr. Marcus will visit Philadelphia, Washington, Charlotte, Atlanta, Jacksonville, Memphis, New Orleans, Oklahoma City and Dallas, and start the campaign in these cities. He will visit the other exchanges between now and February, and supervise sales meetings in every key city.

As previously announced, FBO's Grand February Jubilee will commemorate the second anniversary of the entrance of Joseph P. Kennedy into the motion picture business, and will strengthen the good will now existant between the organization and motion picture fans throughout the world.

A national advertising and publicity campaign, special paper and the biggest pictures on the 1927-28 schedule, "Coney Island," "Legionaires in Paris" and "Chicago After Midnight" will be offered exhibitors during Jubilee Month.

Theatres Give Community Service For Christmas

Exhibitors in Canada were among the outstanding workers for the distribution of Christmas Cheer, in co-operation with community, service clubs and welfare organizations.

One of the big treats was provided December 15 by Manager H. W. Conover of the Imperial Theatre, Montreal, when, in co-operation with the Montreal Motorists League, civic and hospital officials, he played host to 1,800 orphan, crippled and blind children. A special programme, which included a 40-foot Christmas tree and a lively Santa Claus, was presented in the morning, the children being brought to the theatre in private and public automobiles, street cars and even ambulances. The police closed the street to vehicular traffic during the time that the hundreds of children were arriving or departing.

Amputation and other cases reclined on sloping board platforms in order to see the screen, stretchers being used for transportation from automobiles. Groups of blind children, in charge of nurses, enjoyed the fun with the help of "interpretors" and they all received presents.

The largest Christmas Party in Ottawa, Ontario, was at B. F. Keith's Theatre under the auspices of the Rotary Club, of which J. M. Franklin is a director. Manager Franklin booked "A Kiss From Cinderella" for presentation at the one performance on Saturday morning, December 17th, and there was a Santa, clowns and other entertainers. Each Rotarian brought a crippled child in his own automobile; the poor children provided their own transportation, while street cars and buses brought the inmates of orphanages and special schools.

On the morning of December 24, Manager Ray Tubman of the Regent and Imperial Theatres, Ottawa, gave charity performances under the auspices of the Kiwanis Club of which he is a member. The orphans were transported to the Regent while children of poor parents were the guests at the Imperial. "Peter Pan" was the special screen attraction and the same picture was presented at regular matinee performances only at the Imperial during the subsequent week.

MOTION PICTURE OPERATOR
open for position. Best references. Strictly temperance. For particulars write BOX 74, ELK LAKE.

Business Good Week Before Christmas, Ottawa

Interesting facts were found in the week-before Christmas period among the theatres of Ottawa, Ontario. Manager Ray Tubman of the Regent and Imperial Theatres favored light features for both houses and they had similar names, "The College Widow," playing the Regent along with the "Collegians," while Buster Keaton's "College" was the attraction at the Imperial.

After sizing up the situation, Manager Don Stapleton of the Centre Theatre, split the week, giving "Framed" for the first three days and "No Place To Go" for the last half. One week engagements are the rule here. Manager J. M. Franklin ran full blast at Keith's with "Vanity" in defiance of the Christmas shopping tradition.

Over in Hull, Manager Donat Paquin presented double-bill programs at his two theatres. The attractions at the Laurier were "Mockery" and "Home Made," while the pair at the Eden Theatre were "Mountains of Manhattan" and "The Taxi Dancer."

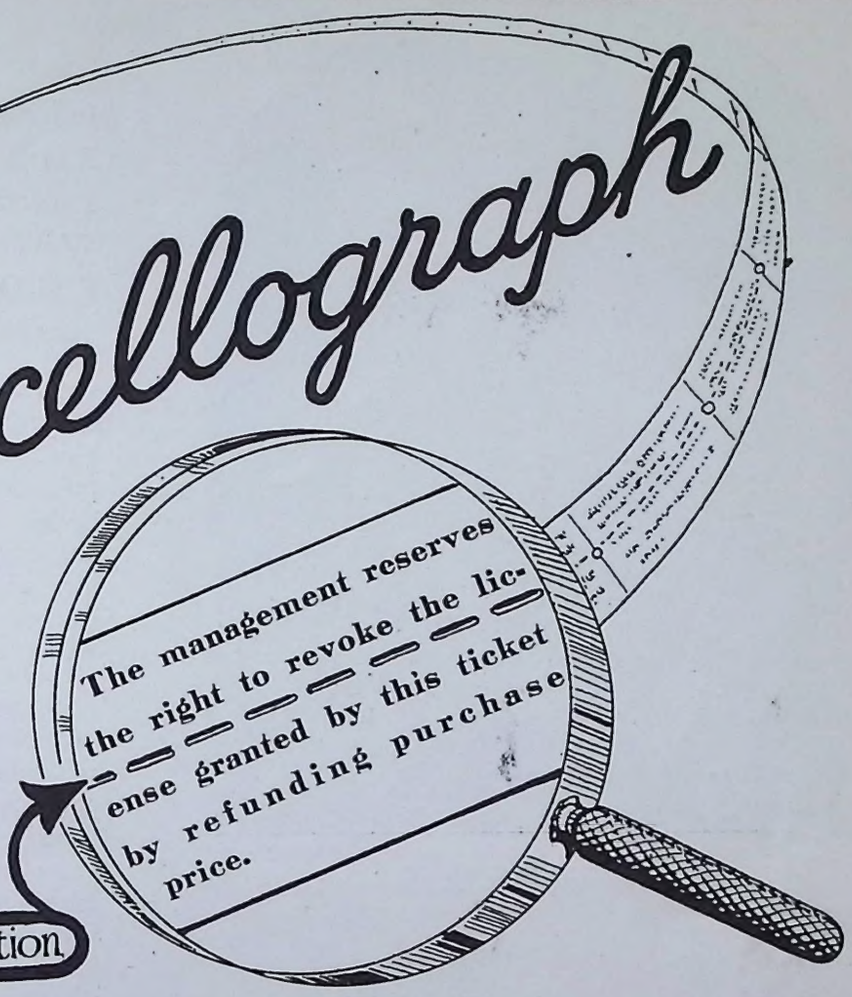
The Family Theatre in Aylmer, Quebec, played its largest picture in a long time with "The Big Parade," this being presented once each night with a matinee on Sunday.

There was a diversity of arrangements for the midnight frolic and cabaret features at Ottawa theatres. Manager Franklin arranged to hold the midnight show at Keith's on Friday night at 11 o'clock to keep distinctly away from Sunday, the show taking the form of a cabaret and amateur contest.

Manager Tubman decided to hold New Year's Frolics at both the Regent and Imperial Theatres on the last night of the year with special programmes extending just beyond the midnight hour. Reserved seat tickets for both shows were placed on sale 10 days before the date.

Another Christmas feature at both the Regent and Imperial Theatres was the sale of admission coupon books, known as "Scrip Books," $10.00 books selling for $8.50 and $5.00 books for $4.50, these being done up as Christmas gifts.

Cancellograph



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JOSEPH P. KENNEDY

Joseph P. Kennedy, President of F B O Pictures Corporation, in a recent talk from Station WPCH gave a short resume of F B O's production plans in general. Mr. Kennedy said:

"Having come into the motion picture industry from another business I naturally view the photoplay from the standpoint of the layman . . . . that is, **my viewpoint is that of the general public.** My own company, F B O Pictures, is dedicated heart and soul to the cause of clean motion pictures . . . . . the sort that you and I may send or take our children to see.

"I will not tolerate even a suggestion of the unclean in an F B O production and we are everlastingly on the lookout lest anything offensive creep into our photoplays. All our producers, writers, directors and players have put their hearts into the cause of clean entertainment on the screen with the result that certain of our pictures such as Gene Stratton-Porter's 'Keeper of the Bees' and 'The Harvester' have been enjoyed by millions throughout the land.

"I will feel that I have been fittingly rewarded, if through our pictures we can carry a clean and vigorous message to the boys and girls and grown-ups of the world . . . . . if we can give them photoplays at once wholesome and entertaining.

"In dedicating our efforts to the motion picture I feel that we are performing a very worth-while public service."

The principles outlined by Mr. Kennedy in the adjoining column are an important part of his Master Showmanship Policy which has won him the Good Will of Showmen throughout the civilized world. Back him up with play-dates in

FEBRUARY 1928

JOSEPH P. KENNEDY

JUBILEE MONTH

15,000 Showmen Can't Be Wrong